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ELIZABETHAN INTERIORS.

BY FREDERICK PARSONS.



THE close of the sixteenth century of English history saw the nation enjoying an era of peace, progress and prosperity under the reign of a queen such as never has been eclipsed and is but paralleled by that of Victoria, these three hundred years later.

In the March issue of this magazine I ventured to touch, *en passant*, on the Elizabethan style as re-echoed in a modern artistic home. Herein I have been desired for a brief space to take old English interiors for a text; and one does so with a consciousness of the difficulties as well as of the pleasures of the task. So inexhaustible is the subject, so limited the present space and resources.

To the modern man of commerce, to whom the table in his dining-room possesses no greater interest than the daily bread he enjoys thereon, old English furniture and decorations may have little present interest. Happily, one appeals in these pages to an ever-widening circle of readers, to whom the reign of Elizabeth redounds to the glory of their sex, and whose interest in the beautiful old mansions of her contemporary times one feels to be already assured.

To appreciate all that is implied by the "Elizabethan" in art and architecture we must glance over some outlines of history. From the twelfth to the close of the first half of the sixteenth centuries we find English history written boldly in the magnificent Gothic churches and cathedrals of her truly national religion.

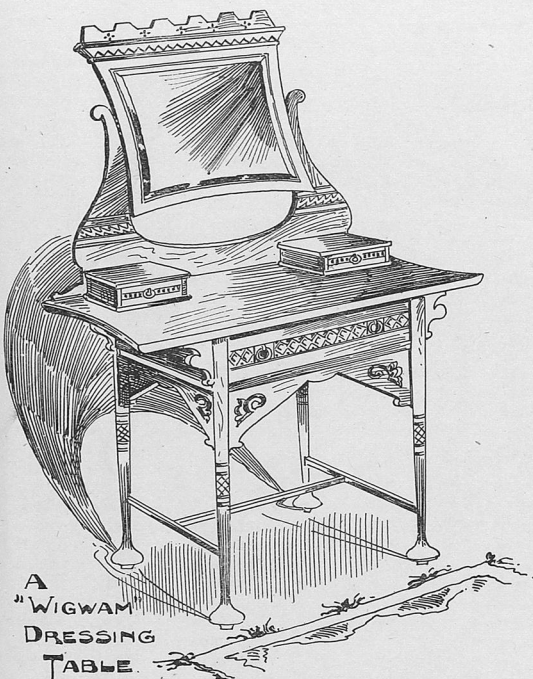


FIG. 5.

stuffover work drawn in Fig. 6, which is suggestive in a fresh direction. Upholstered work does not, however, lend itself so well to the style under consideration as woodwork pure and simple, although it is amenable to treatment on "Wigwam" lines with a certain amount of success.

The foregoing reflections and designs will, I think, go to prove that the question "Why not a 'Wigwam' style?" is not outside the bounds of reason, either from a commercial or an artistic point of view, and they have not by any means exhausted the question. In fact they are intended more as introductory than anything else, and their application and development may be left in the hands of those designers who study the pages of this journal.

DECORATIVE NOTES.

THE most attractive feature of a drawing-room is a fireplace of Caen stone, cut in the face of which is the nude figure of a dancing girl.

A GUEST chamber has the walls covered with rose-colored silk in harmony with the furniture of inlaid rosewood. Here has penetrated the spirit of antiquity as shown in the bed-spread of heavily embroidered white silk, made from the vestments of an old Portuguese priest. A characteristic feature is that of the gas brackets, which are of porcelain.

OF the numerous varieties of stained-glass work, none are more effective than fire-screens. One in particular is worthy of special mention, as being composed entirely of red glass of different shades. The fire itself has been taken for the motive, and the lead lines suggest the general flames' lines with tips of bronze. The center is circular, framed in bronze, and bears a salamander modeled in glass. The play of light and shade over the face of the screen is extremely artistic. Among other fire-screens is one entitled Cinderella, in which the drawing is particularly good and the colors especially harmonious. It may be described as a blonde-haired figure of a young girl sitting upon the hearth in a pensive attitude, the background being a pale blue. The screens are mounted in brass. Plain screens are exhibited composed simply of panes.

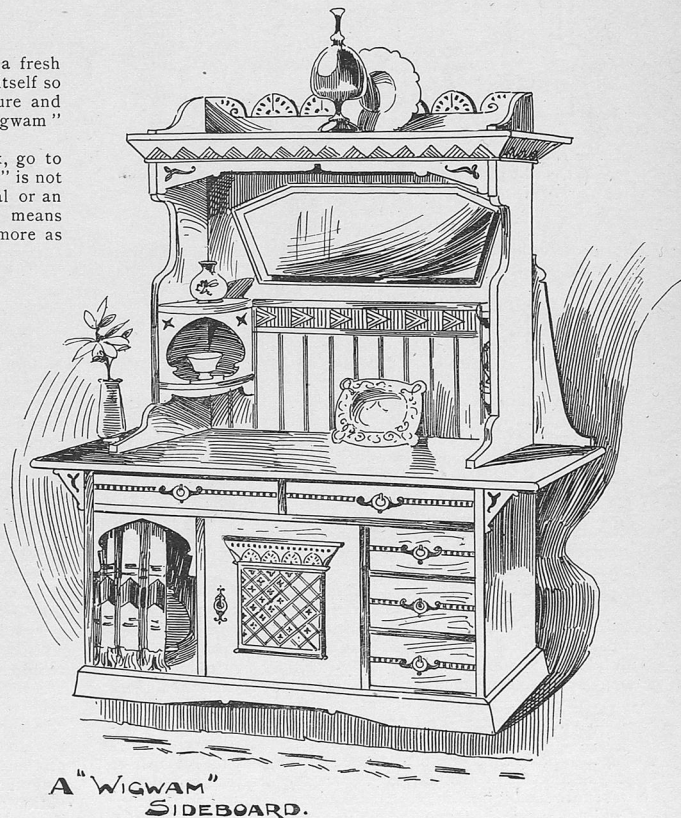


FIG. 6.